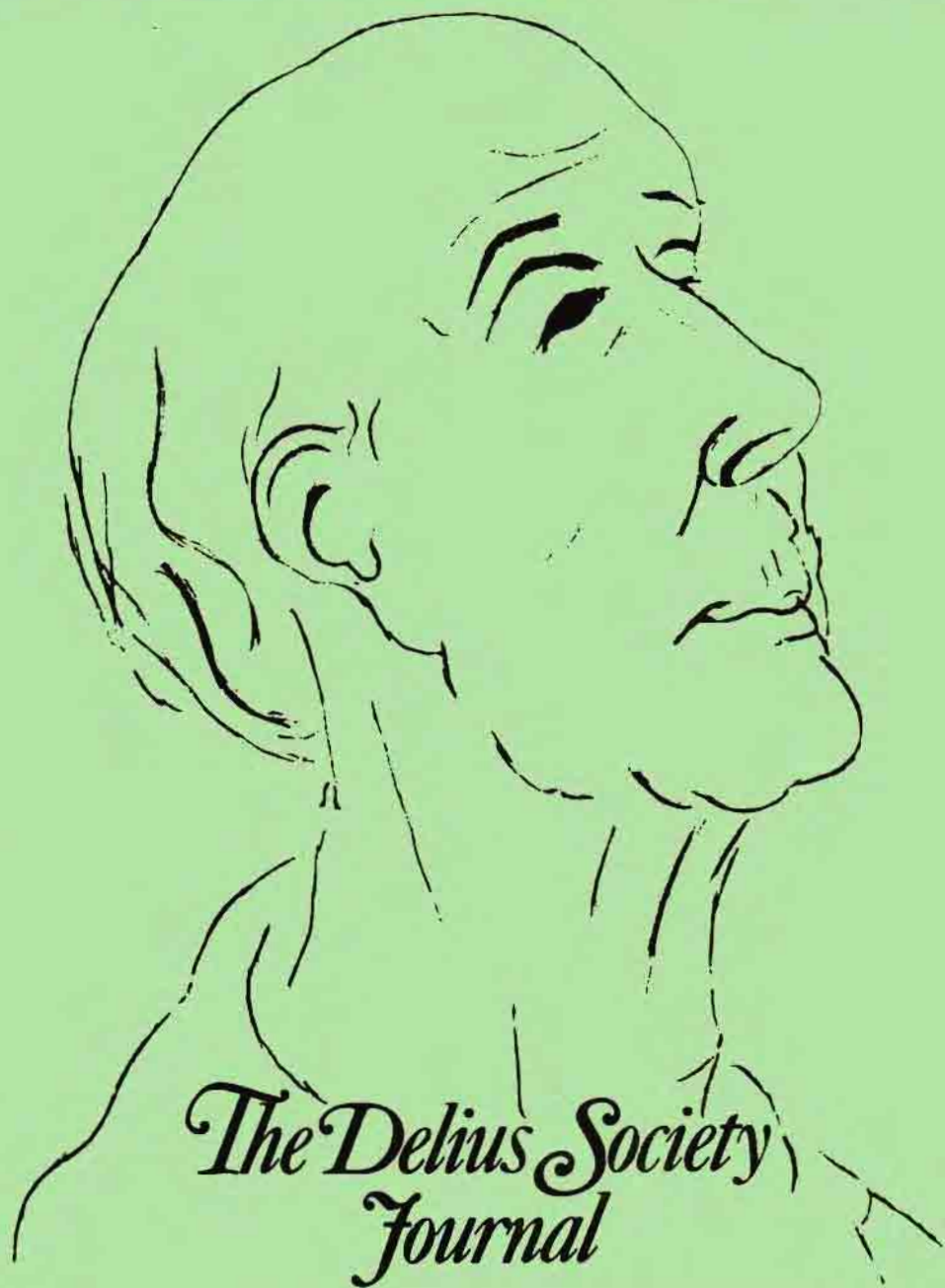


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December 1977, Number 58

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The Delius Society

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*The Delius Society*  
*Journal*

# Bradford Number



ST. GEORGE'S HALL, BRADFORD.

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## Cover Illustration

F Delius by Dawn Redwood (after Kapp)

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## EDITORIAL

We are delighted to offer our congratulations to our President, Mr. Eric Fenby, who is to have an honorary doctorate conferred on him by Jacksonville University on 4th March. In addition, this year's Jacksonville Festival will be dedicated to Dr. Fenby. As a further honour, Eric Fenby will receive an honorary doctorate in music from the University of Warwick during 1978.

\* \* \*

The historic first performance of *The Magic Fountain* was broadcast on 20th November last. In addition to the copies of the libretto which were distributed to all members of the Delius Society with *Journal* No. 57, the Delius Trust generously made these available to the general public, who were invited to send a stamped, addressed envelope to the Editor in several broadcast announcements. My wife and I dealt with nearly 400 requests, and these continued to arrive after the broadcast had taken place. Each applicant was sent a leaflet giving information about the Delius Society, and several new members have already joined as a result. (For the record, only three writers failed to enclose the s.a.e., and two of these were from Scotland!) Clearly the production attracted more than just passing interest. For members, the background to the opera was thoroughly explored by Robert Threlfall in a lecture based on his article in *Studies in Music*, to which those unable to attend are referred. (There was also an article on the opera by Christopher Redwood in the November *Musical Times*.) There now remains but one unperformed opera by Delius, and one very much looks forward to hearing *Margot la Rouge* in the not-too-distant future.

Delius Society leaflets were also distributed at the "Young Delius" exhibition mounted at the Royal Festival Hall during November and December. It will be very interesting to see what results from this flurry of publicity.

\* \* \*

The interest shown in various secondhand books with Delian connections advertised recently in the *Journal* has led to a proposal to hold a book sale at this year's AGM. It would be helpful if members would meanwhile keep an eye open for suitable bargains with this in mind.

\* \* \*

In an interesting Radio 3 broadcast on 1st August, Robert Philip discussed the interpretations of Sir Thomas Beecham in his series "The Developing Musician". As well as comparisons from Mozart and Brahms, Mr. Philip played excerpts from Beecham's two recordings of the *Irmelin* Prelude (1938 and 1956), drawing particular attention to the differences in string-playing.

\* \* \*

Our President, Eric Fenby writes: "The Delius Association Inc. of Florida has suffered an inestimable loss in the sudden death of a

Life Member, Professor C. Edward Bryan, who was prominently associated with the cultural life of Jacksonville. He was organist of a church he built in memory of his mother, and was a member of the Music Faculty of the College of Fine Arts at Jacksonville University to which his family had bestowed great patronage and where, with meticulous care, he prepared and performed the choral contributions to every Delius Festival. The passing of this generous spirit is a deep grief to many."

We are also very sorry to hear of the death of Mr. Clifford Jennings of Goole, who had regularly supplied us with news of musical events in the north-east in the last five years (see *Journals* no.42, p.20-21 and no.52, p.15). We last saw him at *A Mass of Life* at the Festival Hall in May 1975.

\* \* \*

In our last issue it was intimated that a weekend visit to the Cotswolds was being arranged. This has now been fixed for April 7-9th at the Talbot Hotel, Stow-on-the-Wold, where we have been offered bed, breakfast and dinner at £9.00 per person per day (excluding VAT). Members are asked to make their own booking arrangements at the earliest possible opportunity, stating that they are from the Delius Society. We envisage arriving in time for dinner on the Friday evening and leaving on the Sunday morning. On the Saturday it is hoped to arrange a tour of local places of interest and a Delius Society meeting has been arranged for the evening which will be open to members and their friends who are not staying at the hotel. The programme will consist of unusual recordings of the music of Delius. We hope to meet members who are not normally able to attend London meetings, and if the weekend is a success it could become an annual event in different parts of the country.

\* \* \*

We understand that Messrs. Boosey & Hawkes are issuing a new study-score of *Sea Drift* in Sir Thomas Beecham's edition early this year.

\* \* \*

At the end of last year the British Council invited me to contribute three issues of *The Delius Society Journal* to an exhibition of British Periodicals on the Arts to be held in Canada. The issues I selected were nos. 50, 52 and 56.

\* \* \*

Publication of Dawn Redwood's book on *Hassan* has been put back until April in order to include fresh material that has come to light. A review and order-form will appear in our next issue.

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# Fritz Delius - the Bradford Years

Paul Seeley

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When Frederick Delius was granted the freedom of the city of Bradford in 1932 he is reported to have said, "I love Bradford,... and it would have been the greatest pleasure in my life to have been able to visit the city to have the freedom bestowed on me there." (1) Though Delius may indeed have remembered Bradford with affection, it is a sad fact that many of the people of Bradford had little love for him and bitterly opposed the granting of the freedom of the city. At about the same time there was a move to purchase the former home of the Delius family in Claremont with a view to making it a Delius museum. The then owner of the property, Ernest Busby, offered to sell it for £650, (2) but the money was not forthcoming. In 1962 it was announced (3) that Claremont was to become part of a new ring road and that the Delius house, then the Wedgwood Hotel, would have to be demolished. Claremont never did become part of any ring road, but the house was still demolished and the site is now occupied by a fuel station.

In Bradford today there is virtually nothing to commemorate Frederick Delius. There is the James Gunn portrait in Cartwright Hall — but it is rarely on display. There is a 'Delius Avenue' in Horton Park — hardly a fitting tribute. It remains to be seen whether the proposed Delius Centre could make any impact on the city as a whole.

The first Delius to be associated with musical life in Bradford was a certain Mr. Delius who co-founded the Bradford Liedertafel, and this may have been Julius Delius, the composer's father. According to *Musical Reminiscences of Bradford* (Byles & Sons, Bradford, 1885), a collection of articles from the *Bradford Observer*, the Liedertafel was founded in 1846; but Asa Briggs in *Victorian Cities* (Penguin/Pelican Books, 1968) gives the year as 1856. J. Sutcliffe Smith, in an article on Delius (Delius newscuttings box, Bradford Central Library), states that Julius was an active supporter of the Liedertafel; Smith, author of *A Musical Pilgrimage in Yorkshire*, was not always a reliable historian (as is attested by correspondence of Delius and Fenby) but he may be accurate in this fact.

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## Notes :

- (1) Quoted in the *Yorkshire Observer*, 25 July, 1932.
- (2) Letter to Editor, *Telegraph and Argus*, dated 8 Feb 1932.
- (3) *Telegraph and Argus*, 8 Jan 1962.

The first definite mention of Julius Delius occurs in 1853, when the firm of Charles G. Speyer and Co., Stuff and Yarn Merchants, became Speyer, Delius, and Co. — Julius being the new senior partner. The company was situated at 7, Swaine Street. (Swaine Street, which no longer exists, was located between the present Broadway and Hall Ings.) At the time Julius was living at 3 Manor Row, but by 1857 he was living at Claremont and had his own company at 5 Nelson Street. In 1861 his company was situated at the corner of Burnett Street and Peckover Street, in the heart of a part of Bradford known as Little Germany because of the number of German warehouses there. According to the Census of 1861 he was also a married man with two children. His wife, Elise, then aged 23, was about sixteen years his junior; their son, Ernst Christian Frederick, was born on 21 August 1857, and their daughter, Elise Minna Anna, was born on 9 October, 1859. A third child, Hermine Albertine Clara, was born on 9 November, 1860. The fourth child, Fritz Albert Theodore, was born on 29 January, 1862. Fritz was baptised at the Parish Church (now the Cathedral) at Church Bank on 18 July, 1862. The family actually lived in the parish of St John's and it was at St. John's Church, Little Horton Lane, that the fifth child, Rose Georgina, was to be baptised on 23 December, 1863. But when All Saints Church was opened in 1864 Julius turned his allegiance to this new church and his next five children — Max Julius, Clara Edith, Lucy Olga Olive, Margarethe Marie, and Hedwig Hilda Gertrude — were baptised there. (4) It is reported in Clare Delius's biography that Fritz and Max were confirmed at All Saints in 1879.

Thanks to Heseltine's biography we know that Fritz was born at no. 6 Claremont. How no. 6 became his birthplace is still something of a mystery. Mrs. Black, Delius's sister Clara, thought it more likely that he was born at the family's home, (5) whereas Margaret Vessey, Clara's daughter, suggested that he may have been born at no. 6 while work was in progress to make nos. 1 and 3 into one house. (6) If Fritz had been born at nos. 1 and 3 the place of birth would have been recorded not as 1-3 Claremont but simply as Claremont, for that is how the Delius address appeared in official records — post office and commercial directories, church registers, etc. (7) — until about 1867. After that year the Delius address appears variously as either 1 or 3 or 1-3 Claremont. Why the house should suddenly be numbered I do not know — perhaps the entire street was renumbered at this time.

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(4) My sincere thanks to Mr. J. W. Bradbury, Bradford Cathedral Archivist, for the information from the registers of baptisms at the Cathedral and for details of the 1861 and 1871 Censuses; and to Rev. David Ineson of All Saints Church for the information he kindly supplied from the registers of St. John's and All Saints.



The years of Fritz Delius's childhood and youth saw great changes in Bradford. A plan of the Township of Horton (dated 1864) shows that Claremont was a private road with gates at each end to allow access only to residents; on the plan the Delius house is described as Mr Wm. German's property. At the northern end of Claremont the main road — Great Horton Road — headed westwards through virtually open country to Halifax, and went eastwards past the spacious grounds belonging to the Mann family to the town centre. But all this changed dramatically in the 1870's. Bradford, a prosperous industrial centre, was becoming more prosperous. And the Victorian sense of civic pride demanded that this prosperity be shown by the construction of splendid new buildings. The Mann property became the Mannville housing estate, opposite which were constructed a new technical school and Mr Carlo Fara's Alexandra Hotel.

As Bradford prospered and grew, so did the Delius family. By 1871 there were already eight children — the final total was to be fourteen, but two of these died in infancy. Compared with many children of the time the Delius children were in a privileged minority, being children of a rich merchant. Bradford was a place of stark contrast between rich and poor — the rich living in fine houses or even villas at Manningham, and the poor in some of the filthiest slums imaginable. The mothers of the poor brought up their children unaided, whereas Elise Delius had a staff of four to help her — Sarah Davis the cook, Susan Gill the housemaid, Mary Rutter the sewing maid, and Tomasine Monagham, a young American girl who worked as nurse for the children. In 1871 Julius had a new warehouse built for his company at 61 East Parade. Like many

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(5) Typewritten note (Delius file, *Telegraph and Argus* library) dated 18 Jan. 1932. "Mrs Black, his sister, declares that if Delius was born at No. 6 Claremont he must have lived there only a few weeks. The Delius family lived at No. 1 and 3 Claremont, the two houses being thrown into one, and Mrs Black feels that he was more likely to have been born there. She has nothing definite to go on, however, and this is merely her feeling in the matter."

(6) Typewritten note (undated) by M. Vessey (Delius file, *Telegraph & Argus* library).

(7) For the various forms of the Delius address see the following directories: White's - 1853, 1854, 1861, 1866; Lund's - 1856; Slater's - 1875; Post Office - 1857, 1861, 1867, 1879-80; Jones' Mercantile - 1863; West Riding Clothing - 1871; Smith's - 1872. The unnumbered form appears in All Saints baptism registers (1865 - 1872).



*Market Street, Bradford, in Delius's day.*

other buildings of the time this one, (8) which still stands, is an impressive example of Victorian craftsmanship and yet another indication of the wealth of the Deliuses

Fritz Delius was educated at Bradford Grammar School. The original school building at Manor Row still stands, and it was still used as a school - Carlton Grammar School - until only a few years ago. Fritz's headmaster there was Dr. Keeling who also was to receive the freedom of the city. There was no indication at this time that young Delius would achieve anything to justify similar honours, being thirty-fourth in a class of thirty-five.

After schooling at Isleworth Julius had Fritz employed as a woolsorter at Cravens of Thornton, a job which can have given him no love for the wool industry. Woolsorters could expect little more than 30 shillings for a 60 hour week - reasonable pay by standards of the time, but hard work, especially to someone like Fritz who had his mind on other things. He was more interested in music. Clare Delius's biography describes the amateur music making that went on at Claremont, as well as the visits from artists such as Joachim and Piatti. Music was well supported by the German mercantile community, and Julius had among his acquaintances Fred Spark of Leeds who was closely associated with the Leeds Festival.

Victorian Bradford was not the cultural backwater it is today. Amateur choirs and musical societies thrived, professional recitals and concerts were well supported. Fritz learned to play the violin under the tuition of George Haddock, leader of the Bradford Amateur Orchestra, and W. Bauerkeller, a member of Mr. Charles Hallé's full band of forty-eight performers which appeared regularly at the Bradford Subscription Concerts in St. George's Hall. If Delius visited these concerts he would have heard a varied repertoire of symphonic works by Beethoven, Schubert, and Mendelssohn — Beethoven's Choral Symphony had its Yorkshire debut in March 1873. Choral works were popular, regular favourites being *Elijah* and *Messiah*, and among others the Verdi *Requiem*, Rossini's *Stabat Mater*, and Sullivan's *Light of the World* conducted by the composer.

Visits to concerts could not satisfy Delius's musical appetite. By 1883 he could tolerate life at Claremont no longer, and so he began his life in Florida, the first stage in his quest for his true self and his true vocation. He seldom returned to Bradford. His last visit was on the occasion of the centenary concert of Bradford Old Choral Society in 1921 when he heard a performance of *Sea Drift*.

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(8) Details of the Delius warehouse are discussed in John Ayer's *Architecture in Bradford* (Watmoughs Ltd./Bradford Civic Society). Various aspects of Victorian Bradford are illustrated in Jane and John Ayer's *Bradford Old and New* (EP Publishing Ltd, 1976).

## APPENDIX : Two Notes on Delius and Bradford.

## (a) Other Deliuses in Bradford.

In his book *A Musical Pilgrimage in Yorkshire* J. Sutcliffe Smith (see above, note 4) says that Delius performed at Knaresborough, a fact that is denied by Delius himself in correspondence with Sutcliffe Smith. I would guess that Smith was confused by the existence of another branch of the Delius family.

Rudolf and Johann Daniel Delius, sons of Carl August Delius of Bielefeld, had their own company in Bradford. Daniel was married to Stephanie Saint Martin, and a daughter of theirs — Emmy Cornelia — appears in the baptism registers of All Saints. About 1880 a German Evangelical Church was established in Great Horton Road. In the church today there are three stained glass windows over the altar. These windows were donated by the two brothers. (9) An inscription at the base of the windows (translated from the German) reads: 'To the glory of God and in memory of their father, Carl August Delius, and Stephanie Delius, née Saint Martin, these windows were donated by Johann Daniel Delius and Rudolf Delius, AD 1890; Revelation 2.10.' As for the Delius who performed at Knaresborough, this may have been a member of this branch of the Delius family, since Daniel's son, Robert Percy St. Martin Delius, lived at Knaresborough.

## (b) Delius before America.

In *The Times* (18 September 1880) there is an article about Florida in which the state is described as "the healthiest state in the Union. ... the climate is not hot in summer, and not so oppressive as the mid-summer north." There was sufficient interest in Florida among British investors, to have influenced Julius to give his support to Fritz's venture.

There are two accounts of how Julius purchased the estate for Fritz. Gloria Jahoda in *The Road to Samarkand* states that Fritz had seen a poster in Bradford advertising the Florida Land and Mortgage Company which, she writes (p.38), "had recently set up a branch in Bradford".

William Randel, in an article recently republished in *A Delius Companion*, writes that the transaction was carried out through the Land Mortgage Bank of Florida, Limited, which "maintained a London office in Whitehall and branches in several other cities including Brad-

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(9) Information on these Deliuses and their association with the German Evangelical Church appears in the church's centenary booklet, edited by Pastor K. Bieber.

ford". (10) Neither the company nor the bank is listed in commercial directories of Bradford. The company had been established by a Mr Hamilton Disston of Philadelphia. In 1881 some of the company land was bought by a syndicate headed by the M.P., Sir E. J. Reed. The Florida Syndicate operated in its own right and had an office in Bradford in 1892. The Company was represented in Britain by the London firm of solicitors, Messrs. Hores and Patterson, (11) and Julius may have dealt with them.

(10) *A Delius Companion*, edited Christopher Redwood, John Calder, 1976, p. 150.

(11) *The Times*, 18 August 1883.



No. 61, East Parade,  
Bradford, built for  
Julius Delius in 1871  
This building still stands.

# Once I stayed in a Populous City

A BRADFORD IDYLL

Written and illustrated by  
GEOFFREY G. HOARE

The author looks back to business trips he made to Industrial Yorkshire in the mid-1950's, when he stayed at the old Delius home in Bradord. Then an hotel, it has now been demolished, and the site occupied by a garage and filling-station. The actual birthplace, if little else, is preserved — for at the time of writing, No. 6 Claremont, opposite, still stands.

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Years ago I started to agitate in Press and on Radio, mainly in the North of England, for something to be done in spectacular fashion, especially something lasting, to celebrate the 1962 centenary of the birth of Fritz Delius. With apprehension that the event might be overlooked (it had happened with other composers), I probably made myself unpopular with the Local Establishment; but my pleas were ably backed up by Maurice Colbert, then music critic of the *Bradford Telegraph and Argos*. In those days musical appreciation and education in Bradford were surprisingly at a low ebb as far as Delius was concerned. When I 'accosted' twenty or so Bradfordians on the corner of Claremont and Great Horton Road one bitterly cold day, only three had heard the name of Delius — yet nearly all of them were regularly passing his old home twice a day! Admittedly the small, insignificant plaque affixed on the main-road side of the house in 1934 would have needed a telescope to tell them. Two giggling girls asked seriously if he had been in the charts. "Not yet" I replied, but thought later that with a certain Engelbert Humperdinck jockeying for position they were entitled to enquire..... (The 'real' Humperdinck, 1854-1921, was an admirer of Delius's music, especially *A Village Romeo and Juliet*).

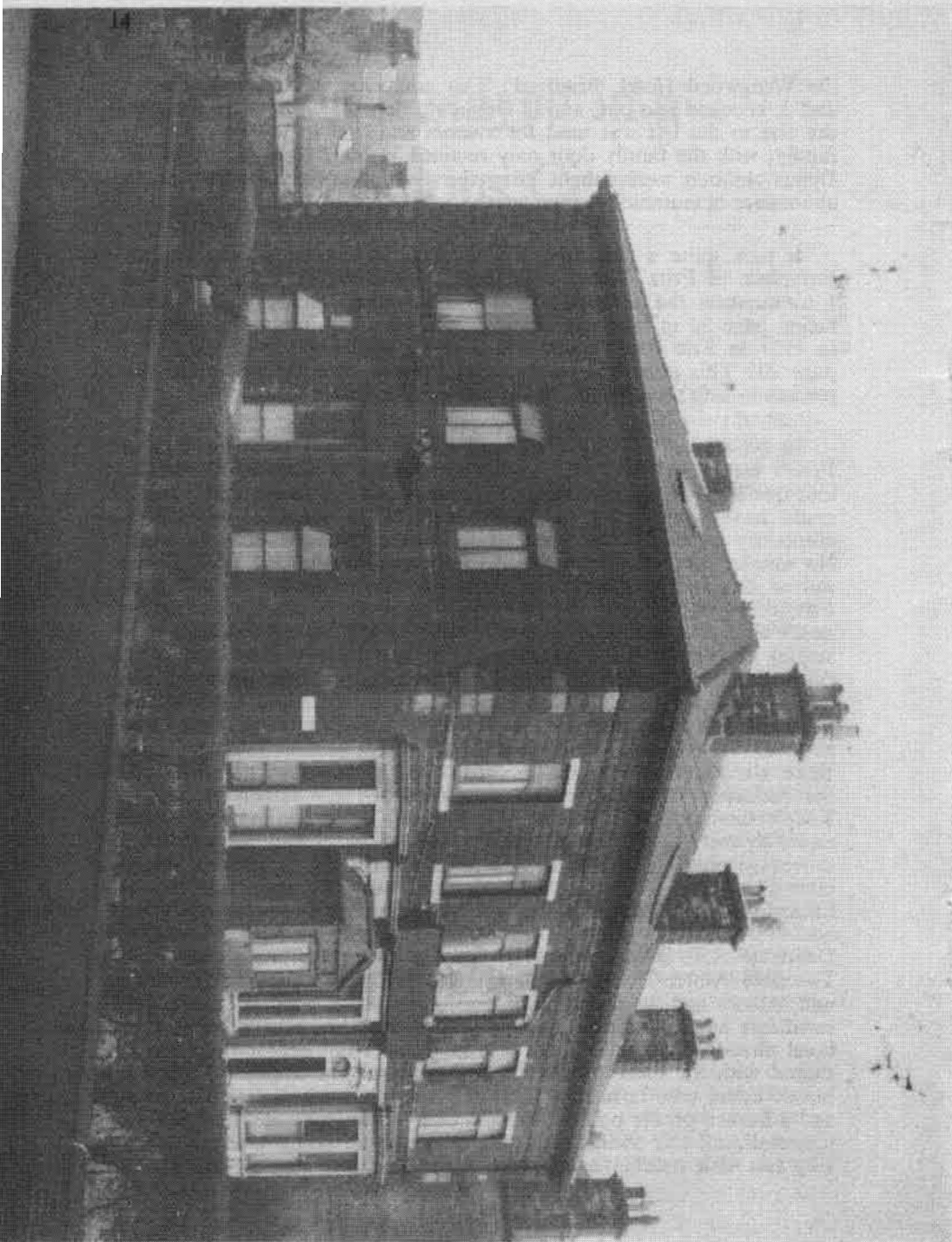
Bi-annual business trips to the North meant that I could from choice, and without needing excuse, stay at the then Wedgwood Hotel, the former Delius home in Claremont, use it as a base, and in leisure-hours wallow in Delian fantasy and sentiment. I had previously read, in more than one account, that Fritz was born 'at the present site of

the Wedgwood Hotel, Bradford'. This comprised two houses, Nos. 1 and 3, knocked into one, and in Delius's time retained both front doors; the one to the left was used for visitors and that to the right for the family, with the family door only retained in hotel days. If any of the Delius children were caught using the visitors' entrance there was an abundance of teutonic parental wrath.

It took quite a time to establish that 1-3 Claremont was not the birthplace of Fritz Delius, even though advertised as such. Who was I to question the authenticity of Sir Thomas Beecham's illustration facing page 32 in his 1959 biography of the composer, to be repeated in 1971 in Eric Fenby's book in *The Great Composer* series, facing page 20? This error has been carried forward over the years and still persists — safe now, maybe, as the premises no longer exist.

In 1954 I was told by two Bradford authorities that at the time of Fritz's birth his father was having nos. 1 and 3 Claremont knocked into one large home. (Although Fritz was only the fourth child, Julius could have been doing his family-planning in advance, as he was eventually responsible for fourteen children, or whom twelve survived! No wonder two houses were needed.) I was also told that Elise Delius moved out and went opposite to no. 6 Claremont for the event of Fritz's arrival, either to be discreetly away from the family or for peace and quiet from the builders' men. To find that I was no longer staying in the actual birthplace, as I at first believed, was somewhat depressing, but I carried out further investigation and produced the following evidence: no. 6 Claremont came first (Bradford City Library has a picture of it) and the Delius family was fully established there in 1862. Not only was the birth of Fritz's eldest brother Ernst recorded there six years earlier, but at Fritz's birth no.6 was definitely the residence occupied (rented or owned) by his father. Access to Kelly's directories for Bradford in the mid-1850s and beyond would establish the first Delius occupation date of no. 6 and the year they moved to nos. 1-3. No. 6 is also the address that appears on Fritz's birth certificate. (I have never understood why the headstone on the Limsfield grave, where Delius was re-interred in 1935 — see *Delius Society Journal* No. 57 — describes him as 'Frederick Albert Theodore Delius' (F.A.T. Delius indeed!) when the birth-certificate shows 'Fritz Theodore Albert Delius'. Frederick was substituted for Fritz in 1903, and Albert had been 'dropped' earlier on — a copy of the death-certificate has never come my way.) Apart from the plaque outside the hotel already mentioned, there was in Delius's old bedroom (probably shared with his brother Max), a desk pointed out as the composer's, but no doubt used in turn by most of his brothers and sisters. The desk, and a framed profile portrait in sepia of 'F.D.' on the hotel lounge wall, was really all this shrine had to offer by way of relics. I recall on my very last visit hearing a commercial traveller enquiring of another of

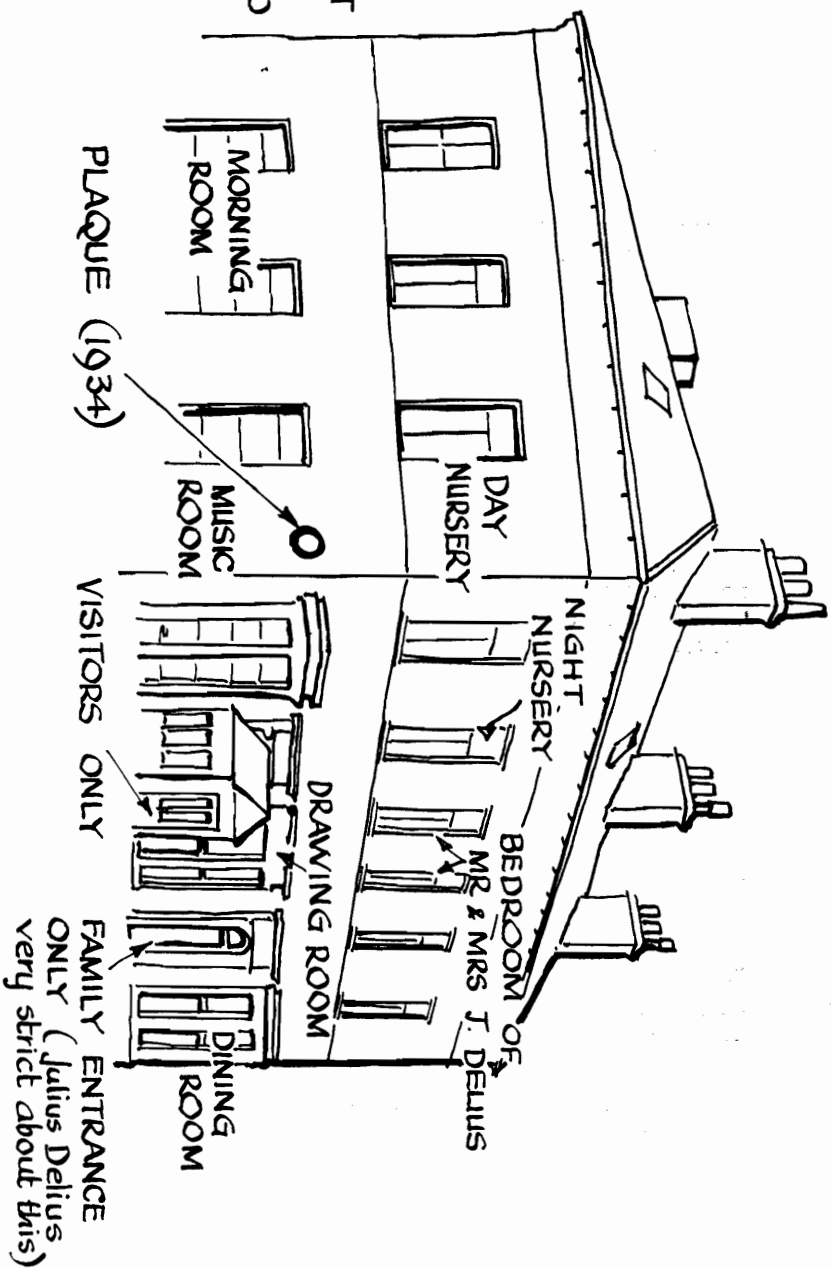




*Numbers 1-3 Claremont after conversion to an hotel*



TENNIS COURT  
& FIELDS  
THEN BEHIND  
THE HOUSE



# LAYOUT OF PRINCIPAL ROOMS IN THE 1860'S

that fraternity in the lounge one evening, "Who's yon chap on't wall?" to be told it was probably the proprietor. I waited till the room was empty and then tore a sheet out of my Works Report Book, on which I wrote, before tucking it under the frame:

"This is Frederick Delius, one of the greatest — if not the greatest — of painters in orchestral sound the world has yet known. He lived in this house, on and off, between 1862 and 1884." As it had gone by the next morning I had a feeling that the management had rightly taken exception to it, so I paid my bill and quickly left for home.

However, the hotel lounge was previously the Delius's music room so I could picture young Fritz (at the age of six!) having his first violin lessons from Mr. Bauerkeller of the Hallé orchestra, and a year later from a Mr. Haddock from Leeds. The room would have known visits from a more renowned violinist, Dr. Joachim, and also the famous 'cellist Piatti. They were among many of the distinguished artists visiting Bradford, whom Julius Delius — a founder member of the Bradford 'subs' concerts — engaged for his own musical soirées. At a very early age Fritz played 2nd violin to his father, who led the family string quartet in works by Beethoven, Haydn and Mozart. Never escaping across the boundaries of German chamber music in those days gave Fritz a distaste for that type of ensemble, which lasted for years. With such a love and patronage of music it is strange that *both* parents shared a conviction that a life dedicated entirely to music was no life for a gentleman. Delius's mother would have agreed, and had 'to, with any observation on any subject made by her domineering spouse.....

At now separate tables in the hotel dining-room I could half-close my eyes and visualise family dinners at the extra-long dining-table during the 1870's. Here Fritz and his brother Max frequently scooped the surfeit of the detested rice-pudding off their plates into paper bags on their laps, while their martinet father Julius was safely behind his newspaper, and their mother was giving orders to the kitchen. It was usually two of the Delius adolescent girls who suffered the most from this particular brotherly escapade as, on getting a fit of the giggles, they were frequently banished from the room. Much later, when the composer's remaining family were at breakfast on the 31st May, 1899, all agog and realising that on the previous evening it had been Fritz's 'concert debut' in London, Julius, ever the held-in-awe Prussian, gave no reading aloud of the report of the concert, he merely folded up his paper, and, on leaving the table for his office in East Parade, dismissed the event by observing thickly "I see Fritz had a concert in London last night".

I found great trouble in sleeping whenever allocated Fritz's old bedroom, where the school desk still stood in a corner. After the often noisy return of 'commercials' and late 'theatricals' — ballet companies frequently stayed at the Wedgwood — I would drift 'over the hills and far away' to be awakened from a semi-nightmare by 'wild shouts' as in *Eventyr*. The early morning would bring 'The songs of a Great City' going to work, and I can recall from my earliest Bradford visits, that one of the dominants was often that of clogs! (No-one has ever told me if 'Once upon a time' is a sub-title for *Eventyr*, or someone's mistranslation. Whilst *Eventyr* could imply once upon a time, it means 'Fairy Tales' in Norwegian, while 'Det var en gang' is 'Once upon a time'.)

From my very first visits to Claremont the tennis court and fields behind the house had long since disappeared. I never checked to see if the preparatory school nearby, attended by Fritz from 1871-1874, prior to his four years at the local Grammar School, was still functioning. I was not asked in when I called at the birthplace — No. 6 opposite — hoping to see the maternity department, and four separate calls to 'Delius's' still existing in the local telephone directory proved that they had a way in Bradford of dealing with Delius Fanatics!

A strong tie with the family was just down the hill (Great Horton Road) towards the city centre where, on the same side as Claremont, stood the Lutheran Church. Here, from the rear of the large Delius family procession entering the church, Fritz would detach himself, stay around and await his chance to rejoin the rear of the family group walking up Great Horton Road *after* the service. He had perfected this art of church-dodging elsewhere and over many years. On many a Sunday his sister Clare had to come to his rescue by prompting him in a low voice, when his father questioned him later about the service or sermon, that he had never heard!

Apart from the proposed Delius Centre, since the 1960's there has been no home, no museum, just a Delius room in the now Carlton School, for with the superb timing reserved by the British for such deathknells it was announced in 1962, of all years, that 'Delius's Claremont' was to be pulled down and the site developed for a garage-cum-filling-station. As I shall long since have been dead by the year 2034, when there *may* be another large-scale Delius Festival, there is now nothing (not even a low-priced tank of petrol) to cause me to stop at the Claremont area, which is now part of Bradford's Inner Ring Road. For here, as almost everywhere, 'the mass of life' appears to be dedicated to the motor-car god. Rather I would 'march in Spring' out to one of Fritz Delius's old escape-spots — say Baildon Moor, or even further afield to one of my much-loved Yorkshire Dales — to find the Delius I know and value among 'the woodlands, meadows and silent moors'.

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# The Delius Centre

by Philip Jones

Fellow in Music at the University of Bradford

From the outset music has always played an important part at the University of Bradford. As the University developed to the present-day broadly-based institution, the Arts, so fundamental to the true concept of a University, became an important feature of its activities. The University established Fellowships in Music and Theatre, being the two main areas in which students may most easily participate, not from the viewpoint of a disciplined study but from a belief that the educational process is not complete without some awareness of the Arts. Rapid developments of these schemes indicated the great need and love for music within the University. From the beginning many different musical groups were formed and continue to flourish most successfully: the University Choir, Chamber Choir and University singers, the University Orchestra, the Early Music Group, sundry chamber music groups and, in addition, music-theatre events are a regular feature of the University's Arts programme. These groups present concerts in the University and around the area.

The absence of a formal Music Department has not prevented students and others from taking a lively academic interest in the subject. Music Guideline lectures are an integral feature of the activities as are courses in basic musicianship and academic options in the history of music. The demand for pop and jazz is well satisfied by the many attractive programmes put on as part of the Lunchtime Concert series and evening events sponsored by the Students' Union. The University presents an annual season of professional concerts, all of which are well supported by the local community and student population. The growing interest in ethnic music and projects is also being reflected in the University's music programme. At the present time plans are being made for the establishment of an electronic music studio and related studies.

It is hoped that the new Delius Centre will provide a home for all of these activities and enable the many programmes already in existence to develop and achieve their full potential, making an important and exciting contribution to the community of Bradford. As Bradford's most famous musical son it seems most appropriate that the University's new Music Centre should be named in memory of Frederick Delius, especially as the University Library was named to honour the city's most eminent literary figure, J. B. Priestley. The first task was to establish that there is a need in Bradford for the proposed new building.

The University recently celebrated its eleventh anniversary. A great deal of progress has been made as it developed from a College of Advanced Technology to a University and although it was founded as one of the new technological Universities, performing arts were not

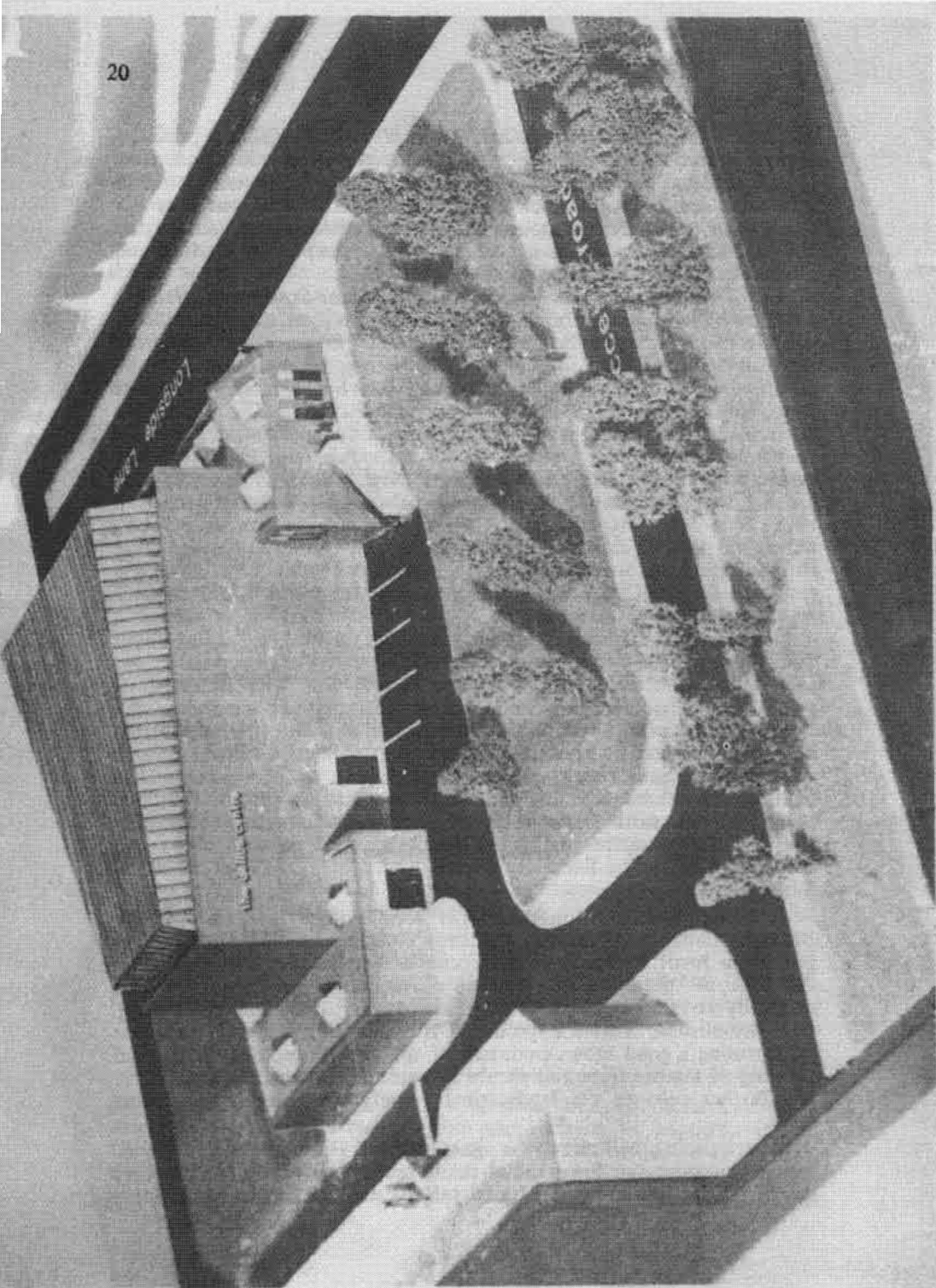
neglected. The opening of *Theatre in the Mill* in 1977 at last provided a small studio-theatre equipped for professional productions but there is still no suitable area in the University for the operation of a successful music programme. The principal performance area is the Small Hall and although it has reasonably satisfactory accoustics, its design and general dimensions render it inaccessible for loading and unloading. During examinations it is not available.

However, Bradford has several Concert Halls. *St. George's Hall* is a magnificent building with a 120 year-old tradition of music and is capable of taking an audience of almost 2,000 people. *Cartwright Hall*, the City's Art Gallery, provides a fine setting for music of a quite different nature and seats approximately 180, but it is some distance from the City Centre and the University. The *Library Theatre*, a very popular concert venue, is primarily a theatre and its auditorium lacks resonance, thus making it unsuitable for music, although it is used most successfully by the BBC and Bradford Metropolitan District Council for the weekly presentation of lunchtime recitals. Wardley House, a new office block in the centre of the city, contains the empty and unfinished *Princes Theatre*. Professional advice confirms that the costs of developing this would be far greater than the estimated costs of the proposed Delius Centre and subsequent running costs would be very high indeed.

There are no facilities for music providing for an audience of about 300 and the belief has been confirmed by the local support so far received that there is a need for the Delius Centre in Bradford. It would also provide a study-centre for many forms of music and music-theatre. Practice and seminar rooms are included and the auditorium has been designed to be suitable to serve as a large lecture-theatre in a developing area of the campus and as an adjunct to existing conference facilities. It will be an important contribution to the City of Bradford and to the cultural life of the region. It will also serve as a community Music Centre and be available for use by local schools, clubs and societies. The Delius Centre will serve the people of Bradford at all times.

The site is situated on the North West side of the University of Bradford Communal building, a recently completed building designed to provide a focus to much of the social activity within the University. As with all parts of the campus development site, the area was originally covered by high density, low quality 19th century housing, now demolished. This has produced a challenging situation in terms of providing a good urban environment, and it is hoped that the careful planting of mature trees and shrubs around the proposed Delius Centre will further enhance the landscaping already completed on adjoining areas.

The building will occupy a quiet part of the University campus, well away from the busy radial roads leading to and from the City centre. A modest amount of car parking will be provided adjacent



*The proposed Delius Centre for Bradford.*

to the new building and this will be supplemented by existing facilities available in near-by areas. Whilst the building will initially occupy a peripheral position on the campus, future development will result in its holding a key position relative to Residential, Academic and Social buildings, an aspect of the siting designed to encourage maximum use. It will consist of three main elements, the trapezoidal-shaped main hall which rises to a height of 11.5m. (approximately 38') and lower flat-roofed areas located at each end of the trapezoidal portion. Simple facing brickwork punctuated only briefly by narrow slit windows, provides a base for the metal-clad roof which is intended to bring a distinguishing feature to a building designed to complement the adjoining Communal Building.

The Music Performance Hall will be a steel-framed structure supported on mass concrete foundations. *In situ* concrete will be used to provide stepped seating and the interior walls will be constructed in facing brickwork with timber panelling and drapes providing the acoustic tuning. Ancillary rooms at each end of the Hall will be built with load-bearing brick walls supporting insulated, reinforced concrete roofs covered with mineral-surfaced felt. Internal partition walls will be fair-faced aerated concrete blockwork.

On entering the Centre from Longside Lane, the administrative offices are on the left-hand side, and toilet facilities are immediately adjacent thereto. Four music practice rooms of varying size are entered from the administrative corridor and it is from this same corridor that entrance to the Music Performance Hall is effected. The Hall steps gradually down in conventional manner to the Music Performance Area and from the front of this area provision for emergency escape is made. Behind this space are the male and female changing rooms which can also be used for music practice purposes. Each of these rooms has its own toilet facilities. Finally, a store with large access doors to the outside and the Music Performance area is provided, and it is within this Store that the main elements of ventilation and electrical plant will be housed. (No provision within the building for serving refreshments has been made since excellent facilities are available in the Communal Building, entrance to which is only a stone's throw away.)

Recent government restrictions have imposed severe cuts in University spending. The University of Bradford is not, therefore, in a strong position to give much financial support to this project which it would very much like to see materialise on the campus. Building costs are now estimated at £130,000 and this money must be raised from many different sources if the aim of providing a fitting tribute to Frederick Delius in the city of his birth is to be realised. Support so far has been slow but sure. Although fairly substantial gifts are being sought, every penny counts. If members of the Delius Society feel they would like to support this project full details can be obtained from the University of Bradford.

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## BOOK REVIEW

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*A Catalogue of the Compositions of Frederick Delius — Sources  
and References*  
by Robert Threlfall

Delius Trust, £10, 206 pp. A limited edition of 1000 copies

Hard on the heels of the splendid *Delius — a Life in Pictures*, this latest important addition to the Delian bookshelf can be similarly greeted with nothing less than admiration and gratitude. It represents the summary to date of over ten years' labour, and the meticulous care with which Robert Threlfall has presented his scholarly (and Herculean) task commands the greatest respect. It makes an admirable companion volume to Rachel Lowe's catalogue of the Delius Trust music archive, both being similar in format though very different in scope. While the earlier volume concerned itself solely with a detailed examination of those manuscripts in the Trust archive, this new arrival is as complete as possible in its coverage of all Delius's works and extends its range much further by including all information relevant to each work. The music has been sensibly divided into categories (dramatic works, works for voices and orchestra, etc.) and then treated chronologically within each category. Under each title there are entries for date of composition, dedication, key and compass where appropriate (e.g. solo songs), details of instrumentation, the whereabouts of MSS, details of publication, date and place of first performance, arrangements, source of words, and useful references to the principal Delian source-books and notes on other matters of general interest pertaining to the work under discussion. In brief, anything that one is likely to want to know about an individual work short of the printed notes themselves. The space allocated to each work is dependent on the quantity of relevant information. So *A Village Romeo and Juliet* is given six pages (not including two facsimile pages of Florent Schmitt's vocal score), *A Mass of Life* two and a half pages of musical illustrations that do not duplicate any to be found in Rachel Lowe's catalogue. Some examples are most interestingly in the hands of Delius's friends and helpers: Fenby, Gardiner, Heseltine, and, of course, his wife Jelka. A sketch of Delius by Sir William Rothenstein serves as frontispiece. One highly commendable feature of the catalogue - and one that is typical of the author's thorough approach - is the way in which certain points are clarified and uncertainties laid bare by the use of quotations from Delius's correspondence.

On scanning this fascinating catalogue it is a sad reflection that a few doubts and uncertainties therein could be simply resolved - sad, because the name that stands as a barrier to the true facts is the same as that



which has for nearly seventy years been associated with the keenest promotion of Delius's works - Beecham. That the contents of the Beecham Library should remain a mystery is surely nothing less than tragic. As Robert Threlfall writes in his introduction : 'Sir Thomas, despite his sardonic views on musicologists, would not have refused to have his possessions duly listed in detail.' But this in no way detracts from the excellence of the catalogue. As they say in the broadcasting world, it is 'due to circumstances beyond our control'. It is only too easy to describe a book as a 'must' but in this particular case what else can one say but that, despite its slightly excessive cost, no-one who studies the works of Delius seriously can afford to pass it by?

S.S.

## Forthcoming Events

20th January

At the British Institute of Recorded Sound, Exhibition Road, South Kensington, SW7, Carol Leatherby gives a recital of English songs, including twelve by Delius and others by Ireland and Berkeley. Tickets from the secretary (s.a.e., please.)

25th January at 7.30 p.m.

Delius Society Meeting at Holborn Public Libraries, Theobalds Road, WC1. "Scandal in Christiania: the première of *Folkeraadet*": talk with slides and musical illustrations by Lionel Carley.

27th January at 7.30 p.m.

Concert by the Fitzwilliam Quartet in the Small Hall of Bradford University. Quartets by Haydn, Delius and César Franck.

5th February at 3 p.m.

Tunbridge Wells Symphony Orchestra concert at the Assembly Hall, Tunbridge Wells. *On Hearing the First Cuckoo in Spring* and *Summer Night on the River* (Delius) with 'Cello Concerto (Dvorak) played by Christopher van Kampen and Italian Caprice (Tchaikovsky). Conductor: Elgar Howarth. Tickets from 60p to £1.40 — 'phone 30613.

23rd February, 1978 at 7.00 p.m. Please note earlier starting time.  
 Delius Society meeting at the British Music Information Centre, 10 Stratford Place (off Oxford Street). Roland Gibson talks on Delius in his historical setting, and also reminisces on the founding of the Delius Society.

7th - 9th April

Delius Society weekend at Stow-on-the-Wold — see Editorial for details.

19th April, 1978

*A Mass of Life* at the Royal Festival Hall conducted by Sir Charles Groves.

6th May at 7.45 p.m.

Guildford Philharmonic Choir and Orchestra conducted by Vernon Handley at the Civic Hall, Guildford. Double Concerto (Delius) played by Raymond and Robert Cohen, with *The Rite of Spring* (Stravinsky) and Blacher's *Requiem*. Tickets 70p and 80p (unreserved), £1.00, £1.30, £1.50 and £2.00. Advance booking from the Public Library, North St., Guildford (sae) or from 2 p.m. at the Hall.

13th May at 3.30 p.m.

The Secretary gives notice of the Delius Society AGM and Dinner (7.30) at The Pavour's Arms, Page Street, London SW1.

13th May at 8 p.m.

At the College of Further Education, Stratford-upon-Avon, the Beauchamp Sinfonietta, conducted by David Tall, plays the unperformed 1890 Suite by Delius, together with a Handel Harp Concerto and an orchestrated version of Mozart's Wind Serenade/String Quintet.

14th May at 8 p.m.

At the Royal Spa Centre, Leamington Spa: programme as May 13th.

10th June at 8 p.m.

At the Dome, Brighton: Ditchling Choral Society, conductor Janet Canetty-Clarke, with Elizabeth Harwood, Michael Rippon and David Wilson-Johnson. *Sea Drift* (Delius) and *A Sea Symphony* (Vaughan Williams). Tickets £1, £1.50 and £2.

It is reported that Norman del Mar is to conduct "*A Mass of Life* at this year's Norwich Festival, but no details are to hand at the time of going to press.







*Market Street, Bradford, in Delius's day.*